

12. *Ibid.*, p. 196
13. *Ibid.*, p. 101
14. *The Tragic Muse*, p. 15
15. *Ibid.*, p. 192
16. "We must recognize our particular form, the instrument that each of us - each of us who carries anything - carries in his being. Mastering this instrument, learning to play it in perfection - that's what I call duty, what I call conduct, what I call success".
The Tragic Muse, p. 309
17. *Ibid.*, p. 311
18. *Ibid.*, p. 551
19. *Ibid.*, p. 187, "He disliked besmoked drawing rooms and irregular meals and untidy arrangements... the importunate photographs which gave on his nerves... tumbled about with cups and tinder smeary glasses."

CHAPTER : IV

1. It is heartening to note that Lyall H. Powers agrees with my interpretation of the character of Fleda Velch in his recently published book. He observes :

This brilliant novella is concerned with poor Feda Vetch's unhappy love affair with Owen Gereth - the unhappy outcome being largely the result of Feda's hyperscrupulosity, a kind of elephantiasis of the moral sense. It offers another example of the evil effects of an excess of Virtue.

Henry James :- An Introduction and interpretation: p. 123

- 1A. *What Maisie Knew*, p. 118
20. J. A. Ward, *The Imagination of Disaster*, p. 90
21. *What Maisie Knew*, p. 148
22. *Ibid.*, p. 162
23. J. A. Ward, *The Imagination of Disaster*, p. 256
24. *The Awkward Age*, p. 38
25. *Ibid.*, p. 38
26. *Ibid.*, p. 300
27. Dorothea Krook,
The Ordeal of Consciousness in Henry James, p. 162
10. *The Sacred Fount*, pp. 168-169